

FILM ESTIMATES

Progressive teachers will find dependable advice in these estimates on current film releases. Recognizing that one man's meat may be another man's poison, the National Committee on Current Theatrical Films gives three ratings: A, for discriminating adults; Y, for youth; and C, for children. These estimates are printed by special arrangement with *The Educational Screen*, Chicago.

AFTER THE THIN MAN (Powell, Loy, Landi, Stewart) (MGM) Successful "box-office" imitation of Thin Man—happy married couple always tangled in crime, and furnishing fairly human comedy as they go. But hero's almost continuous drunken daze makes his deft detective work hardly convincing.

(A) Good of kind (Y-C) Amus, but doubtful
ALONG CAME LOVE (Irene Hervey, C. Starrett) (Para.) Pleasant, whimsical little love story about a nice little sales-girl heroine's struggle for the notice of her ideal hero, a doorman also studying medicine and absorbed in babies. Married, as often happens, by one cheap touch of crudity.

(A) Perhaps (Y) Fairly good (C) No interest
APRIL ROMANCE (Richard Tauber, Jane Baxter) (MGM) The pathetically unsuccessful love story of Schubert, charmingly told, serves as background for his famous songs, beautifully sung by Richard Tauber. Refreshing simplicity of well-acted story emphasized by Viennese ball-room splendors.

(A) Delightful (Y) Mostly good (C) Little int.

BANJO ON MY KNEE (Stanwyck, McCrea, Walter Brennan) (Fox) Colorful story of shantyboat life on lower Mississippi, with picturesque characters of elementary morals, rollicking slapstick and melodramatic villainy. "Land girl" heroine and river siren of shady past fight over crude hero. Ethical value low.

(A) Depends on taste (Y) Not the best (C) No

CAMILLE (Garbo, Taylor, Crews) (MGM) An outstanding masterpiece. Notable achievement in intelligent direction, restrained treatment, fine acting, pictorial beauty, with background, sets, costumes true to time. Garbo superb as Dumas' tragic heroine who finds real love too late.

(A) Excellent (Y) Mature (C) No

HIDEWAY GIRL (Robert Cummings, Martha Raye) (Para.) Starts as lively adventure stuff, with fleeing heroine meeting rich young hero. Then crooks, police, clubs, yachts, staterooms, pretended "man and wife" situation make roistering stuff of dubious value, till hero's fiancée proves to be famous crook!

(A) Mediocre (Y) Better not (C) No

IN HIS STEPS (Eric Linden, fine cast) (Grand Nat.) Only title and serious purpose relate to famous book. Under-age pair, genuinely in love, defy rich parents, elope, marry, learn new ideals in poverty. Boy bravely returns to face kidnap charge and clear old friend—and all is forgiven! Well acted.

(A) Good of kind (Y) Mature (C) No

LOVE IN EXILE (Clive Brook, Helen Vinson) (G B) Mythical kingdom story of king who abdicates, under pressure of unscrupulous money-kings, but clever management by heroine, his devoted friend before king days, restores king and furnishes a queen. Suave, light, agreeable.

(A) Fair (Y) Good (C) No interest

LOVE ON THE RUN (Gable, Tone, Crawford)

(MGM) Hilarious, preposterous fun over two newspaper pals chasing runaway heroine from London to Paris. Breezy, wisecrack dialog but not sexy. Hero wins always by double-crossing pal. Some crudities of act and speech, but mostly non-stop amusement.

(A) Very good of kind (Y) Amus. (C) Doubtful
MAKE WAY FOR A LADY (H. Marshall, Ann Shirley) (RKO) Mostly a charming little story of grown-up love, with Gertrude Michael adorable in teacher role. But Ann Shirley does not quite convince in naive, school-girl meddling with her father's romance and certain bits do not ring true. (A-Y) Rather good (C) Little interest

PENNIES FROM HEAVEN (Bing Crosby, Madge Evans) (Para.) Humble-life story of good-natured, mutually helpfully ne'er-do-wells, living hand to mouth through highly improbably adventures to success. Bing sings as usual, and acts human role better than usual. Orchestra accompanies songs, even in a solitude.

(A) Depends on taste (Y) Good (C) Fair

PLAINSMAN, THE (Gary Cooper, Jean Arthur) (Para.) Powerful picture of heroism and villainies in the '60's, when America was "making its frontiers safe". High historical value, vivid character interest, but DeMille must have his moments of torturing drama and agonizing, incredible heroics.

(A-Y) Fine of kind (C) Too strong

REMBRANDT (Charles Laughton) (UA) Supremely careful English production, wonderful in backgrounds, sets, costumes, vivid in characters, slight in action. More a study than entertainment. Overemphasizes failure. Only picture shown is mocked. Laughton fine in undramatic role. Speeches overdone.

(A) Impressive (Y) (C) Not recommendable

STOWAWAY (Shirley Temple) (Fox) After exotic start, becomes engaging adventure story ideal for Shirley's talents. Child's influence over grown-ups very appealing and convincing. No misadventure carried far enough to be painful. No tap dancing. Songs belong in action. Shirley's best in years.

(A) (Y) (C) Excellent

WE WHO ARE ABOUT TO DIE (John Beal, Preston Foster, Ann Dvorak) (RKO) Harrowing portrayal of innocent man in "Death row". Grim humor by tough convicts, gruesome gallows stuff, agonizing suspense, weak ending. Called anti-capital punishment. Rather belittles trial methods. Beal inadequate.

(A) Grim (Y) (C) By no means

WINTERSET (Burgess Meredith, Margo) (RKO) Splendid screening of powerful, grim, depressing Anderson play. Amid slum poverty and deadly gangsterism, hate and murder are dramatized into masterful story of injustice, vengeance and brutality. Vivid realism by great cast. A masterpiece of its kind.

(A) Outstanding (Y-C) Harrowing, unwholesome